



Alard, Jean Delphin
[Concerto, violin, no. 2, op. 34,
A major; arr.]
2^e [i.e. Deuxième, concerto pour
violin, avec acc. de piano ou
d'orchestre]

M
1013
A32
op.34

Maurice Tournier
Bruxelles 8 juin 1903



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M 1013
A32
Op. 34

2^o CONCERTO.

D. ALARD Op. 34.

VIOLON.

All^o maestoso.

PIANO.

pp

The musical score is written for Violon and Piano. The Violon part is on the top staff of each system, and the Piano part is on the bottom staff. The Piano part features a complex, rhythmic accompaniment with many chords and arpeggios. The Violon part has a melodic line with some grace notes. The score includes dynamic markings such as *pp*, *f*, *ff*, and *tr* (trill). The tempo/mood is *All^o maestoso.*

This image shows a page of handwritten musical notation, likely a score for a piano piece. The page contains five systems of staves, each with a treble and bass clef. The key signature is two sharps (F# and C#). The notation includes various musical symbols such as notes, rests, and dynamic markings like 'pp' (pianissimo). The handwriting is in ink on aged paper. The first system has a 'tr' marking above a note in the treble staff. The second system has a 'pp' marking in the bass staff. The third system has a 'pp' marking in the bass staff. The fourth system has a 'pp' marking in the bass staff. The fifth system has a 'pp' marking in the bass staff. The notation is dense and detailed, with many notes and rests. The page is numbered '3' in the top right corner.

Solo.

First system of musical notation. Treble clef with a key signature of two sharps (F# and C#). The melody begins with a series of eighth and sixteenth notes. The piano accompaniment in the bass clef consists of chords and moving lines. A dynamic marking *f* is present at the start of the piano part.

Second system of musical notation. Continuation of the melody and piano accompaniment. The piano part features a series of chords and moving lines. A dynamic marking *f* is present at the start of the piano part.

Third system of musical notation. The melody includes a section marked *dol.* (dolce). The piano part has a dynamic marking *pp* (pianissimo) and a section marked *cres.* (crescendo). A dynamic marking *f* is present at the start of the piano part.

Fourth system of musical notation. The melody includes a section marked *dol.* (dolce). The piano part has a dynamic marking *pp* (pianissimo) and a section marked *dol.* (dolce). A dynamic marking *f* is present at the start of the piano part.

Fifth system of musical notation. The melody includes a section marked *rit.* (ritardando). The piano part has a dynamic marking *f* and a section marked *1^o tempo.* (first tempo). A dynamic marking *f* is present at the start of the piano part.

First system of musical notation. The upper staff (treble clef) contains a melodic line with various ornaments and fingerings (7, 0, 4, 0, 9, 1). The lower staff (bass clef) contains a rhythmic accompaniment. The tempo marking *rit.* is present, followed by *1^o tempo.* and the instruction *suiv.* (follow).

Second system of musical notation. The upper staff continues the melodic line with ornaments and fingerings (0, 1, 3, 1, 1, 3). The lower staff continues the rhythmic accompaniment. The tempo marking *rit.* is present, followed by *tempo ruhato.*

Third system of musical notation. The upper staff contains a melodic line with ornaments and fingerings (0, 8, 4, 4, 1). The lower staff continues the rhythmic accompaniment. The dynamic marking *cres.* (crescendo) is present, followed by *dim.* (diminuendo).

Fourth system of musical notation. The upper staff contains a melodic line with ornaments and fingerings (0, 8, 4, 6, 4). The lower staff continues the rhythmic accompaniment. The dynamic marking *cres.* (crescendo) is present.

Fifth system of musical notation. The upper staff contains a melodic line with ornaments and fingerings (8, 4, 4, 3, 3, 3, 9, 9). The lower staff continues the rhythmic accompaniment.



First system of musical notation. The upper staff features a melodic line with various ornaments (accents, mordents, grace notes) and a dynamic marking of *dim.* (diminuendo). The lower staff provides a harmonic accompaniment.

Second system of musical notation. The upper staff begins with a *rit.* (ritardando) marking and a *p* (piano) dynamic. The tempo instruction *poco piu lento.* (a little more slowly) is written below the staff. The lower staff continues the accompaniment.

Third system of musical notation. The upper staff includes a *cres.* (crescendo) marking, followed by a *rall.* (ritardando) marking, and then the tempo change *1^o tempo.* The lower staff features a *suivez.* (follow) instruction.

Fourth system of musical notation. The upper staff starts with a *pp* (pianissimo) dynamic and contains several measures with fingerings (0, 1, 2, 3) and slurs. The lower staff continues the accompaniment.

Fifth system of musical notation. The upper staff includes a *cres.* (crescendo) marking, followed by a *dim.* (diminuendo) marking, and then a *rall.* (ritardando) marking, leading to the *1^o tempo.* instruction. The lower staff continues the accompaniment.

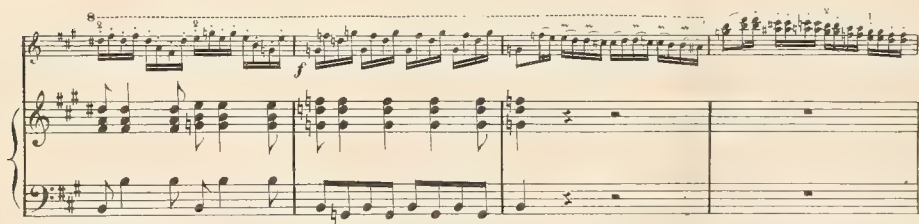
First system of musical notation. The upper staff features a melodic line with various ornaments and a crescendo marking (*cres.*). The lower staff provides harmonic accompaniment with chords and single notes.

Second system of musical notation. The upper staff includes an acceleration marking (*acceler.*) and a dynamic marking (*dim. rall.*). The lower staff continues the accompaniment, with a *suivés.* marking appearing in the final measure.

Third system of musical notation. The upper staff begins with a piano marking (*pp*) and a tempo change to *1^o tempo.*. It also includes a crescendo marking (*cres.*). The lower staff continues the accompaniment.

Fourth system of musical notation. The upper staff features an acceleration marking (*acceler.*) and a tempo change to *1^o tempo.*. The lower staff includes a *suivés.* marking and a piano marking (*p*).

Fifth system of musical notation. The upper staff contains complex melodic passages with many ornaments. The lower staff provides a steady accompaniment with chords and single notes.



First system of musical notation. The top staff is in treble clef with a key signature of two sharps (F# and C#). It begins with a forte (*f*) dynamic and a piano (*pp*) dynamic. The bottom staff is in bass clef with the same key signature, also starting with a forte (*f*) dynamic and a piano (*pp*) dynamic. The music consists of eighth and sixteenth notes, with some triplets indicated by a '3' over the notes.

Second system of musical notation. The top staff continues the melody with eighth and sixteenth notes, featuring a triplet marked with a '3'. The bottom staff provides harmonic support with chords and moving lines. The key signature remains two sharps.

Third system of musical notation. The top staff features a complex rhythmic pattern with many sixteenth notes and a crescendo (*cres.*) marking. The bottom staff has a bass line with a '6' time signature and a '6' measure number, indicating a 6/6 time signature. The music includes chords and moving lines.

Fourth system of musical notation. The top staff continues the fast-paced melody with sixteenth notes. The bottom staff features a bass line with a '6' time signature and a '6' measure number, indicating a 6/6 time signature. The music includes chords and moving lines, with a crescendo (*cres.*) marking.

8

Tutti.

ff

This system shows the beginning of a musical piece. It features a treble and bass staff. The treble staff has a melodic line with eighth and sixteenth notes. The bass staff provides a harmonic accompaniment with chords and moving lines. The key signature has two sharps (F# and C#). The tempo/mood is marked 'Tutti.' and the dynamics are 'ff' (fortissimo).

This system continues the musical piece. The treble staff features a more complex melodic line with many beamed sixteenth notes. The bass staff continues with a steady accompaniment. The key signature remains two sharps.

p

This system shows a change in dynamics to 'p' (piano). The treble staff has a melodic line with a slur over the last few measures. The bass staff continues with chords. The key signature remains two sharps.

poco rall.

This system concludes the piece. The treble staff has a melodic line that ends with a double bar line. The bass staff has a final chord. The tempo is marked 'poco rall.' (poco rallentando). The key signature changes to one sharp (F#) in the final measure.

Larghetto.

pp

cres.

dim.

poco rall. 1^o tempo. dol.

cres.

f.

rall.

suivrez.

dim.

1^o tempo.

dol.

This page of musical notation consists of five systems, each with a grand staff (treble and bass clefs). The notation includes various musical symbols such as notes, rests, and dynamic markings.

System 1: The first system shows a melodic line in the treble clef and a supporting bass line. The key signature has one flat (B-flat).

System 2: The second system includes the instruction *crps.* (crescendo) and a forte *f* dynamic. It also features a *dim.* (diminuendo) marking, a tempo change to *poco rall. 1º tempo.*, and a *dol.* (dolce) marking. The instruction *suivrez.* (follow) is written below the bass staff.

System 3: The third system continues the melodic and bass lines, with a *crps.* marking and a forte *f* dynamic.

System 4: The fourth system begins with a piano *pp* dynamic in both staves.

System 5: The fifth system concludes the piece with a final cadence in the bass staff.

FINAL. Allegretto.

Tutti.

pp

Solo. *A* *u*
du talon.

The musical score is written for piano, featuring a piano introduction and a main section. The tempo is marked 'Allegretto' and the mood is 'Tutti'. The key signature is one sharp (F#) and the time signature is 2/4. The piano introduction begins with a 'pp' (pianissimo) dynamic. The main section is marked 'Tutti.' and features a solo section with various ornaments and fingerings indicated. The score is written for piano with treble and bass staves.

This page contains six systems of musical notation, each consisting of a treble and bass staff joined by a brace. The key signature is two sharps (F# and C#). The notation includes various musical symbols such as notes, rests, and dynamic markings.

- System 1:** Features a complex melodic line in the treble staff with many beamed sixteenth notes. The bass staff provides a steady accompaniment with eighth notes.
- System 2:** The treble staff has a more melodic, flowing line. The bass staff continues with a rhythmic accompaniment. A *pp* (pianissimo) marking is present.
- System 3:** The treble staff has a melodic line with some slurs. The bass staff has a more active accompaniment. A *cres.* (crescendo) marking is present.
- System 4:** The treble staff has a melodic line with some slurs. The bass staff has a more active accompaniment. A *dim.* (diminuendo) marking is present.
- System 5:** The treble staff has a melodic line with some slurs. The bass staff has a more active accompaniment. A *pp* (pianissimo) marking is present.
- System 6:** The treble staff has a melodic line with some slurs. The bass staff has a more active accompaniment.

Tutti.
ff

pp

pp

pp

dim. *pp*

15994.

This page contains five systems of musical notation for a piano piece. The key signature is one sharp (F#). The notation includes various musical symbols such as notes, rests, slurs, and dynamic markings like "Animé" and "pp".

The first system shows a treble staff with a melodic line and a bass staff with a rhythmic accompaniment. The second system continues the melody with some slurs. The third system is marked "Animé" and features a more active treble staff. The fourth system is marked "pp" and shows a more complex treble staff with many sixteenth notes. The fifth system continues the complex treble staff with slurs and a final flourish.





The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of two sharps (F# and C#). It contains a series of eighth and sixteenth notes, some beamed together, and rests. The lower staff is in bass clef with the same key signature, featuring a steady eighth-note accompaniment.



The second system continues the musical piece. The upper staff features more complex rhythmic patterns, including triplets and sixteenth-note runs. The lower staff continues with a consistent eighth-note accompaniment. Dynamic markings such as *f* (forte) and *tr* (trill) are present.



The third system shows a change in texture. The upper staff has longer note values, possibly half notes, with some slurs. The lower staff continues with eighth-note accompaniment. A dynamic marking of *pp* (pianissimo) is visible in the lower right of the system.



The fourth system concludes the piece. It features a *Tutti.* marking above the staff and a *ff* (fortissimo) marking below the staff. The upper staff has block chords and rests, while the lower staff continues with eighth-note accompaniment. The system ends with a double bar line.

Fine.

COMPOSITIONS

pour
Violon avec acc. de Piano

PAR

CHARLES DANCLA

Op. 85 bis	Le Mélodiste, 12 Fantaisies très faciles.	M. Pf.	Op. 138.	3 Sonates faciles et brillantes.	chaque	2 50
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	No. 1. Thème de Puccini 1 75	No. 4. Thème de Mercandante 1 75	Op. 141.	6 petites Solos-Etudes de Concert, Nr. 1 à 6	chaque	1 75
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	Suite 3.	4 —		No. 1. Marche Pr. M. 2 50	No. 4. Valse Pr. M. 2 —	
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	2. Sérénade de Don Juan	2 —	Op. 172.	Sérénade Brillante, Souvenir de Dieppe		2 75
	3. Air Irlandais et le Carnaval de Venise	2 —	Op. 175.	L'Ecole de l'Accompagnement (1 ^{re} Partie)		
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	Suite 1. { Petite Fantaisie-Valse			2. Petit enfant, Berceuse . 1 50	5. Petite Ronde villageoise . 1 75	
	{ Petite Fantaisie-élégante	2 —		3. Le Conte de la Grand'	6. Le Coucou, la Caille et	
	Suite 2. { Petite Fantaisie-Air varié			mère 1 50	le Rossignol 1 75	
	{ Petite Fantaisie-italienne	2 —	Op. 176.	L'Ecole de l'Accompagnement (2 ^{me} Partie).		
	Suite 3. { Petite Fantaisie-Boléro			No. 1. Expansion M. 1 50	No. 4. Complainte M. 1 50	
	{ Petite Fantaisie-Marche	2 —		2. Il Dolet, Menuet lent . 2 —	5. Le Hamac 1 50	
Op. 127.	6 ^e Fantaisie	4 75		3. Eva, Mazurka 2 —	6. Primevère, Mazurka . 1 75	
Op. 130.	Andante cantabile	1 50	Op. 177.	Bouquet des Champs, 3 petites Pièces.		
Op. 131.	Berceuse	1 50		No. 1. L'Eglantine. 2. La Violette. 3. La Marguerite	chaque . 1 75	
Op. 132.	Élégie	1 75	Op. 202.	Après l'Étude, 8 Petites Pièces Faciles		
Op. 133.	Fantaisie-Caprice sur Faust de Gounod	4 25		No. 1. Simplicité 1 25	No. 5. Petite Epreuve . . 1 50	
Op. 134.	Canzonetta	2 25		2. Le Premier Pas 1 50	6. Élégance 2 50	
Op. 135.	La Charmille, Réverie-Poétique	1 75		3. Somnolence 1 50	7. Le Désir 1 50	
Op. 136.	Saltarelle	2 25		4. Le Roule 1 25	8. Petit Souvenir . . . 1 25	
Op. 137.	Fantaisie brillante sur des motifs de l'op. La Dame blanche	3 25		Nouvelle Ecole de la Mélodie, 50 Pièces faciles dans les		
				5 premières Positions, Cahier I Mk. 3 —	Cahier IV Mk. 2 75	
				" II " 3 50	" V " 3 —	
				" III " 3 —	" IV " 3 50	

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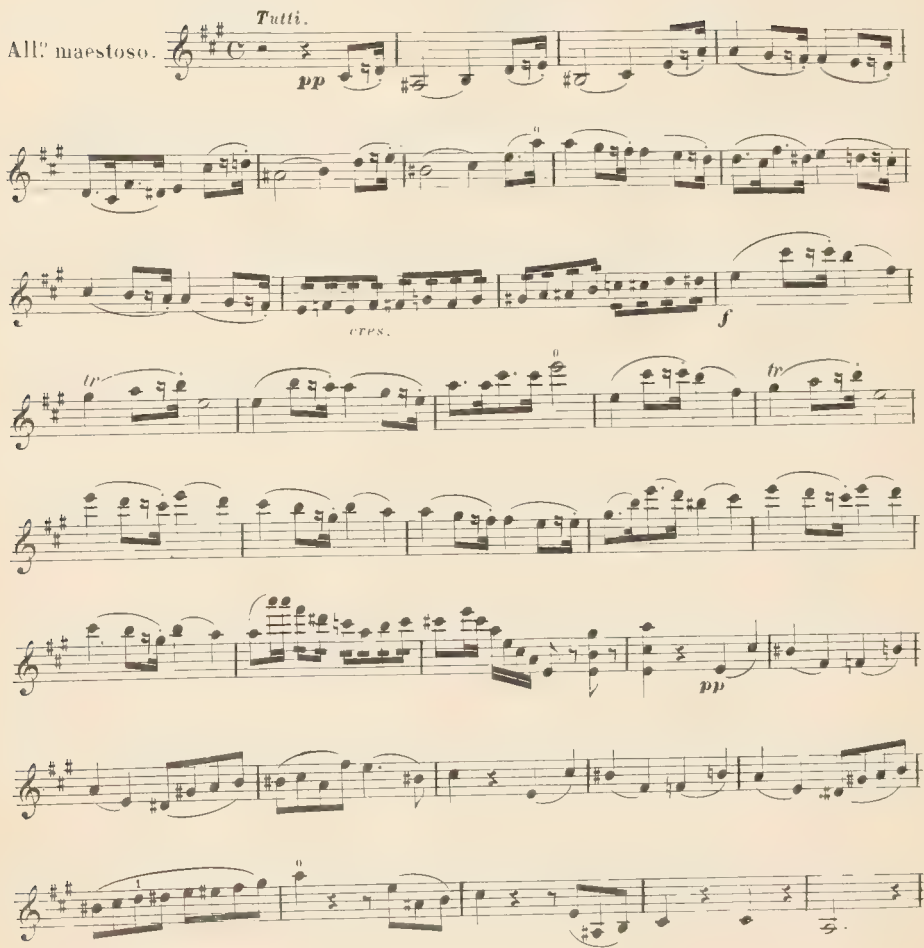
2^e. CONCERTO.

D. ALARD Op. 34.

Violon principal.

Tirez Poussiez 

All^o maestoso. *Tutti.*



pp

u

crps. *f*

tr *p*

tr *p*

pp

u

u

S.

Violon principal.

Solo.

f

tr

dol

3^{re} C.

tr

riten.

1^{er} tempo.

tr

rit.

2^o tempo.

tr

riten.

tempo, rubato.

>>>>>>

cres.

dim.

cres.

Violon principal.

3

pp

f

p

f

dim.

3^e C. *rall.* *poco piu lento*

p

cres *rall.* *tempo 4/2*

Violon principal.

Violon principal musical score, page 4. The score is written in treble clef with a key signature of two sharps (F# and C#). It consists of ten staves of music. The notation includes various dynamics, articulations, and performance instructions.

Key markings and instructions include:

- pp* (pianissimo) at the beginning of the first staff.
- cres.* (crescendo) at the beginning of the second staff.
- dim. rall.* (diminuendo, rallentando) at the end of the second staff.
- 12 tempo.* (12 tempo) at the end of the second staff.
- cres.* (crescendo) at the beginning of the third staff.
- acceler.* (accelerando) at the end of the third staff.
- dim. rall.* (diminuendo, rallentando) at the end of the fourth staff.
- pp 12 tempo.* (pianissimo 12 tempo) at the end of the fourth staff.
- cres.* (crescendo) at the beginning of the fifth staff.
- f* (forte) at the beginning of the fifth staff.
- acceler.* (accelerando) at the end of the fifth staff.
- 12 tempo.* (12 tempo) at the end of the fifth staff.
- cres.* (crescendo) at the beginning of the sixth staff.
- cres.* (crescendo) at the beginning of the seventh staff.
- cres.* (crescendo) at the beginning of the eighth staff.
- cres.* (crescendo) at the beginning of the ninth staff.
- cres.* (crescendo) at the beginning of the tenth staff.

Violon principal.

5

Violon principal musical score, page 5. The score is written in treble clef with a key signature of two sharps (F# and C#). It consists of ten staves of music. The first staff begins with a forte (*f*) dynamic. The second staff features a fortissimo (*ff*) dynamic. The third staff is marked *pp* (pianissimo). The fourth staff includes a *cres.* (crescendo) marking. The fifth staff starts with *f* and ends with *pp*. The sixth staff begins with a *cres.* marking. The seventh staff is marked *cres.*. The eighth staff begins with a *cres.* marking. The ninth staff is marked *cres.*. The tenth staff concludes with a *cres.* marking and a final double bar line. The music is characterized by rapid sixteenth-note passages, often beamed in groups, and includes various articulations such as slurs, accents, and fingerings (e.g., 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100, 101, 102, 103, 104, 105, 106, 107, 108, 109, 110, 111, 112, 113, 114, 115, 116, 117, 118, 119, 120, 121, 122, 123, 124, 125, 126, 127, 128, 129, 130, 131, 132, 133, 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 148, 149, 150, 151, 152, 153, 154, 155, 156, 157, 158, 159, 160, 161, 162, 163, 164, 165, 166, 167, 168, 169, 170, 171, 172, 173, 174, 175, 176, 177, 178, 179, 180, 181, 182, 183, 184, 185, 186, 187, 188, 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789, 790, 791, 792, 793, 794, 795, 796, 797, 798, 799, 800, 801, 802, 803, 804, 805, 806, 807, 808, 809, 810, 811, 812, 813, 814, 815, 816, 817, 818, 819, 820, 821, 822, 823, 824, 825, 826, 827, 828, 829, 830, 831, 832, 833, 834, 835, 836, 837, 838, 839, 840, 841, 842, 843, 844, 845, 846, 847, 848, 849, 850, 851, 852, 853, 854, 855, 856, 857, 858, 859, 860, 861, 862, 863, 864, 865, 866, 867, 868, 869, 870, 871, 872, 873, 874, 875, 876, 877, 878, 879, 880, 881, 882, 883, 884, 885, 886, 887, 888, 889, 890, 891, 892, 893, 894, 895, 896, 897, 898, 899, 900, 901, 902, 903, 904, 905, 906, 907, 908, 909, 910, 911, 912, 913, 914, 915, 916, 917, 918, 919, 920, 921, 922, 923, 924, 925, 926, 927, 928, 929, 930, 931, 932, 933, 934, 935, 936, 937, 938, 939, 940, 941, 942, 943, 944, 945, 946, 947, 948, 949, 950, 951, 952, 953, 954, 955, 956, 957, 958, 959, 960, 961, 962, 963, 964, 965, 966, 967, 968, 969, 970, 971, 972, 973, 974, 975, 976, 977, 978, 979, 980, 981, 982, 983, 984, 985, 986, 987, 988, 989, 990, 991, 992, 993, 994, 995, 996, 997, 998, 999, 1000).

Violon principal.

Larghetto, 3^r C. -

dol. express.

cres. *f* *dim.* *poco rall.*

1^o tempo. dol.

cres. *f* *dim.* *rall.* *1^o tempo.*

cres. *dol.*

cres. *f* *dim.* *poco rall.*

dol. *cres.* *f* *1^o tempo.*

pp

tr

7

Allegretto.

Solo.

P du talon.

pp

pres.

dim.

15294

Violon principal.

Violon principal musical score, measures 152-164. The score is written for a single violin in G major (one sharp) and 4/4 time. It consists of ten staves of music. The notation includes various dynamics, articulations, and fingerings.

Measures 152-153: *pp* (pianissimo). Fingerings: 0, 1, 2, 3, 4, 5.

Measures 154-155: *pp* (pianissimo). Fingerings: 0, 1, 2, 3, 4, 5. Trills (*tr*) are indicated in measures 154 and 155.

Measures 156-157: *cres.* (crescendo). Fingerings: 0, 1, 2, 3, 4, 5.

Measures 158-159: *dim.* (diminuendo). Fingerings: 0, 1, 2, 3, 4, 5. *pp* (pianissimo) is marked at the start of measure 159.

Measures 160-161: *tr* (trill). Fingerings: 0, 1, 2, 3, 4, 5.

Measures 162-163: *Anine.* (Anima). *f* (forte). Fingerings: 0, 1, 2, 3, 4, 5.

Measures 164-165: *pp* (pianissimo). Fingerings: 0, 1, 2, 3, 4, 5.

Violon principal.

9

Violon principal musical score, page 9. The score is written for a single violin in G major (one sharp) and 2/4 time. It consists of ten staves of music. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings. The first staff begins with a treble clef and a key signature of one sharp (F#). The music is characterized by rapid sixteenth-note passages and slurs. Dynamic markings include *ff* (fortissimo) and *pp* (pianissimo). The score concludes with a *Tutti.* marking and a final *Fin.* (Fine) instruction.

AIRES VARIÉES

POUR

VIOLON

avec accompagnement d'Orchestre ou de Piano

PAR

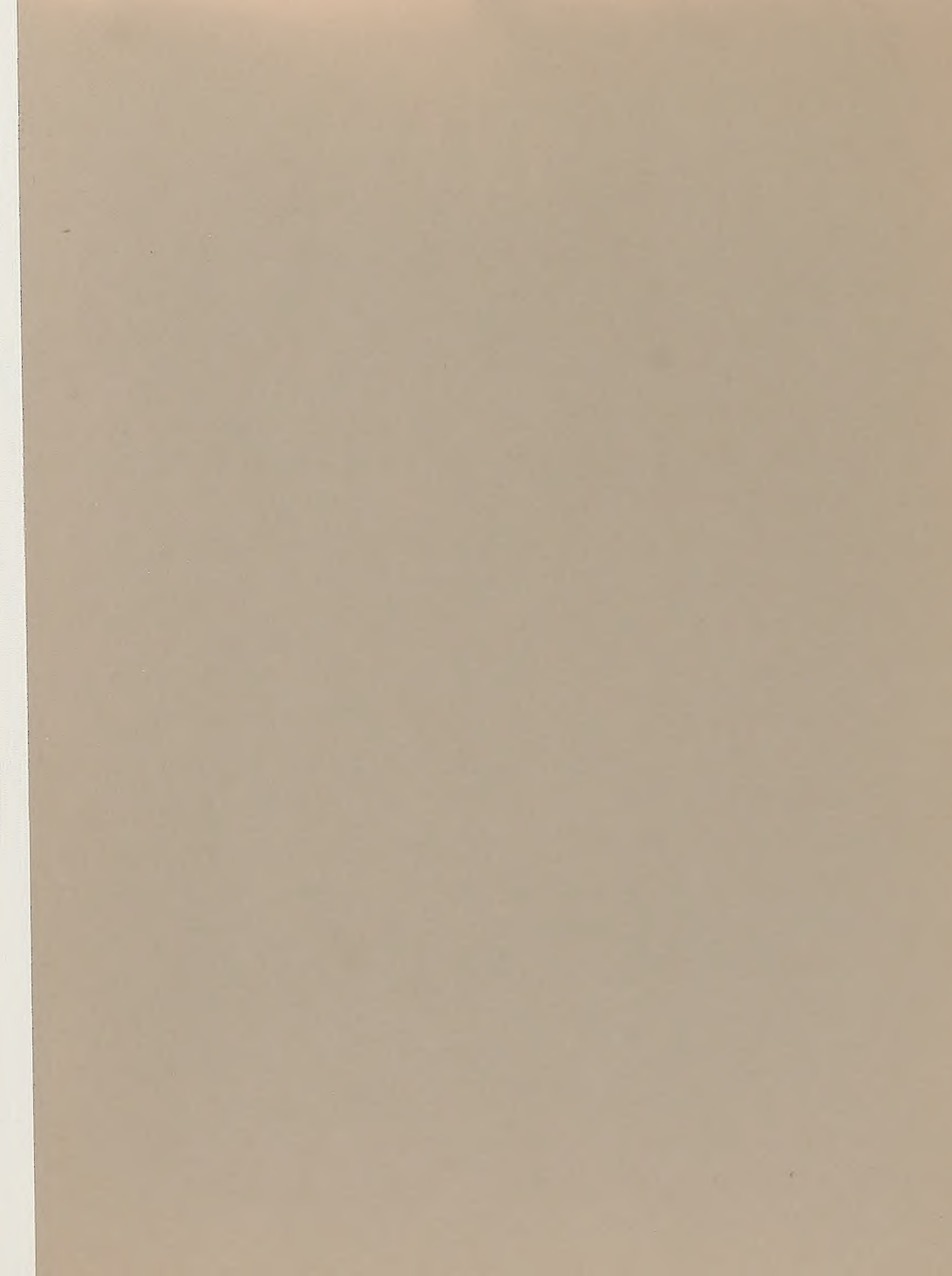
CH. DE BERIOT

- | | | | |
|-----------------------------------|------|--|------|
| No 1. Air varié en Ré min. Op. 1. | M. 3 | No 7. Air varié en Mi. Op. 15. | M. 3 |
| Avec accomp. de Piano . 2 — | | Avec accomp. de Piano . 2 75 | |
| " " de Quatuor 2 — | | " " d'Orchestre 3 50 | |
| " " d'Orchestre 4 25 | | " 8. Air varié en Ré. Op. 42. | |
| " 2. Air varié en Ré. Op. 2. | | Avec accomp. de Piano . 3 50 | |
| Avec accomp. de Piano . 2 — | | " " d'Orchestre 4 25 | |
| " " de Quatuor 2 — | | " 9 Air varié en Ré. Op. 52. | |
| " " d'Orchestre 3 50 | | Avec accomp. de Piano . 4 75 | |
| " 3. Air varié en Mi. Op. 3. | | " " d'Orchestre 7 75 | |
| Avec accomp. de Piano . 2 75 | | " 10. Air varié en Ré. Op. 67. | |
| " " de Quatuor 3 75 | | Avec accomp. de Piano . 4 25 | |
| " " d'Orchestre 5 25 | | " " d'Orchestre 7 25 | |
| " 4. Air varié en Si. Op. 5. | | " 11 Air varié en La. Op. 79. | |
| Avec accomp. de Piano . 2 75 | | Avec accomp. de Piano . 3 25 | |
| " " de Quatuor 2 75 | | " " d'Orchestre 5 25 | |
| " " d'Orchestre 5 25 | | " 12. Air varié en Sol. Op. 88. | |
| " 5. Air varié en Mi. Op. 7. | | Avec accomp. de Piano . 4 25 | |
| Avec accomp. de Piano . 3 25 | | " " d'Orchestre 8 50 | |
| " " d'Orchestre 3 75 | | " 13. Air varié en Ré-bémol. Op. 121. | |
| " 6. Air varié en La. Op. 12. | | Avec accomp. de Piano . 2 75 | |
| Avec accomp. de Piano . 2 75 | | " 14. Air varié en Sol (tiré de la Méthode). | |
| " " d'Orchestre 3 50 | | Avec accomp. de Piano . 1 75 | |

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